

1. Context and structure			2. Melody			4. Key vocabulary		
1	<b>Claude Debussy</b>	Claude Debussy (1862–1918) was the leading French composer of the end of the 19th and early 20th centuries. He is usually described as a composer in the impressionist style. His music marks a break from the 19 <sup>th</sup> Century Romantic tradition.	1	Acciaccatura	Type of ornamentation. A crushed note. Bar 12 La Soiree	1	<b>Impressionism</b>	An art movement that originated in France in the 1860s. It is characterised by its abstract depiction of an idea.
			2	Conjunct	Movement by steps. Seen in both piece e.g. bar 41 Pagodes.	2	<b>Descriptive music</b>	Music that suggests a visual image or tells a story.
			3	Disjunct	Movement by leaps. Bar 67 – La Soiree			
			4	Motif	A short distinctive melody or rhythm used in different ways to form longer passages of music. Used regularly in Pagodes.	3	<b>Folk</b>	Music from a particular country, forms part of tradition.
2	<b>Pagodes</b>	<ul style="list-style-type: none"> <li>● Main Section: Bars 1-32</li> <li>● B Section: Bars 33- 52</li> <li>● A Section (varied): Bars 53- end</li> </ul>	5	Pentatonic	5 note scale used in jazz, folk and pop music. Used in pagodes at the opening.	4	<b>Gamelan</b>	A traditional tuned percussion ensemble in Java and Bali.
			6	Slendro scale	Pentatonic scale used in Indonesian Gamelan music. Used in Pagodes.	5	<b>Habanera</b>	Cuban dance in slow duple time, similar to a tango.
3	<b>La soirée dans Grenade</b>	There is a sense of a very loose ternary structure. . <ul style="list-style-type: none"> <li>● Bars 1-37: Introduction to habanera rhythm</li> <li>● Bars 38-60: 'Very rhythmic' section</li> <li>● Bars 61-91: Return of rubato melody</li> <li>● Bars 92- end: Music from bar 17 returns.</li> </ul>	7	Trill	Rapid alternation of pitches, creating 'quavering' style. Bar 50 of Pagodes.	6	<b>Miniature</b>	Short piano piece.
			8	Whole tone	Scale that consists entirely of intervals of a tone. Bar 24 of La Soiree and bar 46 of Pagodes.	7	<b>Moorish lament</b>	North African style of music from the Moors.
			3. Sonority – How the instruments are used			8	<b>Ostinato</b>	A rhythmic, melodic or harmonic pattern repeated many times in succession. Used in bars 3-4 and 78 of Pagodes
			1	<b>Pianoforte</b>	Modern day piano, with pedals used to create different musical possibilities.			
			2	<b>Cross Hands</b>	Right and Left hand cross over.	9	<b>Modal</b>	A type of scale with 7 notes that is neither major or minor. Commonly used in folk and jazz. Often a feature of impressionism.
			3	<b>Spread chord</b>	Notes in a chord that are sounded in rapid succession from the lowest note to the highest.			
			4	<b>Staccato</b>	Play in a short and detached manner			
			5	<b>Sustain pedal</b>	Used to prolong a piano sound after the note is played.			

**Other points of interest: How is the French style of Composition and specifically impressionism found in the pieces? What 20<sup>th</sup> century features can you identify?**

**5. Texture**

1	<b>Pedal</b>	A long held or repeated note. For example the 'gong' sounds in bars 1-10 of Pagodes.
2	<b>Monophonic texture</b>	One part only. E.g. Habanera towards the end of La Soiree
3	<b>Octaves</b>	Parts playing an octave apart. E.g. bar 19 in the melody
4	<b>Melody dominated homophony</b>	A tune with clear accompaniment.
5	<b>2 part texture</b>	A section with two parts.
6	<b>3 part texture</b>	A section with three parts, for example the pedal, melody and filigree decoration in Pagodes.

**6. Tempo, metre and rhythm**

1	<b>Cross rhythm</b>	The effect produced when two conflicting rhythms are heard together. E.g. bar 16 Pagodes
2	<b>Dotted rhythms</b>	A pair of notes where one is lengthened and the other is shortened. E.g. Habanera in La Soiree.
3	<b>Demisemiquaver</b>	A short rhythm, lasts for an 8 <sup>th</sup> of a beat. E.g. the high right hand piano part towards the end of Pagodes.
4	<b>Syncopation</b>	Emphasising beats of the bar that are normally unaccented. E.g. Bar 33 La Soiree
5	<b>Triplet</b>	3 notes in the time of 2. E.g. bar 7 of La Soiree and bar 15 of Pagodes

**7. Harmony and Tonicity**

1	<b>Added note chord</b>	An extended chord with an added note such as a 9 <sup>th</sup> or 11 <sup>th</sup> . E.g. added 6 <sup>th</sup> in bar 1 of Pagodes.
2	<b>Appoggiature</b>	A leaning note. Non-chord note that occurs before and is then resolved. E.g. Bar 67 of La Soiree
3	<b>Blue notes</b>	Flattened 3 <sup>rd</sup> , 5 <sup>th</sup> or 7 <sup>th</sup> in a scale. E.g. Bar 70 of La Soiree.
4	<b>Dissonance</b>	Sounds that are not pleasant when played together. E.g. Opening of La Soiree
5	<b>Parallel chords</b>	A succession of chords whose notes all move in the same direction. E.g. Bar 11 of Pagodes of bar 17 of La Soiree.
6	<b>Pedal</b>	A sustained or repeated note sounding against changing harmonies. E.g. opening of La Soiree
7	<b>Transposition</b>	Change of key. E.g. bar 29 of La Soiree

**8. Key vocabulary**

1	<b>Free time</b>	No established tempo. Bar 7 La Soiree.
2	<b>Rubato</b>	Tiny fluctuations in tempo for expressive effect.
3	<b>Varied texture</b>	Regularly changing textures throughout the pieces
4	<b>Open fifths</b>	Chords with no 3rds, meaning major/minor tonality isn't established.
5	<b>Sustain pedal</b>	Used to hold notes on, blurs the harmony to give a 'wash' of sound.
6	<b>2/4</b>	Simple duple time.
7	<b>4/4</b>	Simple quadruple time.
8	<b>Parallel chords</b>	Chords that move with all the notes the same distance apart. E.g. bar 17 of La Soiree.